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REVIEWS.

THE POETRY OF TENNYSON.

POEMS OF TENNYSON. Edited by Henry Van Dyke and D. Laurance Chambers, of Princeton University. Athenæum Press Series. Boston: Ginn & Co.

Dr. Henry Van Dyke has long been known for his Tennyson enthusiasm and his studies on the poet. No one has been more consistent and sincere in this love, and no one more sympathetic in his interpretation. This life study and love has borne its fruits in this new volume in the Athenæum series. In his preface Dr. Van Dyke states that the work was planned and begun seven years ago to meet a real want—viz., “to present a full and representative selection of the best poems of Tennyson, arranged so as to show the variety of his work, the growth of his art, and the qualities of his poetry.” This it is which is undertaken and admirably brought out by the volume. Even one well acquainted with Tennyson will possibly be surprised at the richness of poetic feeling and expression, and, taken all in all, at the happiness of the selecting and grouping. The genius of Tennyson was essentially lyrical, and not epic and dramatic, and this is amply shown by Dr. Van Dyke’s divisions and selections. The first division, “Melodies and Pictures,” is represented first by the notable songs from “The Princess” and other songs, and in pictures—such as “The Daisy,” “The Eagle,” “The Oak,” “The Lotos Eaters,” and “Claribel,” “Isabel,” “Mariana,” “A Dream of Fair Women,” etc. The second division is “Ballads, Idyls, and Character Pieces.” Examples of the ballads are “The Lady of Shalott,” “The May Queen,” “The Charge of the Light Brigade,” “The Charge of the Heavy Brigade at Balaklava,” “The Revenge,” etc. As idyls there are “Dora,” “The Indian’s Daughter,” etc. Character pieces include the classical subjects “Cenone,” “Ulysses,” “Tithonus,” “Lucretius,” the “Northern Farmers” (old and new styles), “Locksley Hall,” etc. Even the selections from the epic poems taken from “The Princess,” “Guinevere,”

and "Morte d'Arthur" show the prevailing lyric tendency. The fourth and last chief division comprises the "Personal and Philosophical Poems," in three parts. Those "Of the Poet and His Art" are "The Poet," "The Palace of Art," "To Virgil," "Milton," etc. Those "Of Patriotism" are "To the Queen," "Ode on the Duke of Wellington," etc. Finally those "Of the Life of the Spirit" are "The Vision of Sin," "Flower in the Crannied Wall," "The Higher Pantheism," "Break, Break, Break," abundant selections from "In Memoriam," and finally "Crossing the Bar." These constitute but a few examples of an unusually full and rich volume of selections that exhibit well the art and quality of the poet. In the introduction of one hundred pages Dr. Van Dyke treats briefly but pointedly Tennyson's Place in the Nineteenth Century, An Outline of Tennyson's Life, Tennyson's Use of His Sources, Tennyson's Revision of His Text, The Classification of Tennyson's Poems, and the Qualities of Tennyson's Poetry. In the use of his sources and the revision of his text the editor brings to the student fresh material. There are besides a Metrical Note and a Bibliographical Note. The text of selections is followed by full Notes on the Poems, and a classification of the meters employed by Tennyson, has been compiled by Mr. Chambers. We believe cordially that the book will give added impetus to Tennyson study and appreciation, which has somewhat suffered eclipse in a day given to more complex poetic forms, as well as faiths, and seemingly indifferent to the simpler melodies and musical strains of song and idyl. But for those students and readers who as yet do not know and love poetry there are fewer better introductions to the uplifting world of poetic atmosphere, temper, and expression than the best in Tennyson; and for a sympathetic and intelligent introduction to Tennyson for such a student, none can be commended more than this.

A VOLUME OF VERSE.

ARCADES AMBO. By Richard Mott Gummere [and] Charles Wharton Stork. Philadelphia: H. W. Fisher & Co. 1904.

"Arcades Ambo" is the nonchalant title of a small volume